CHAPTER 9
Project Development

Objectives
After studying this chapter, you will be able to:
- Identify the steps involved in video project development and the tasks included in each step.
- Summarize a video project in terms of its subject, objectives, audience, delivery system, length, concept, and genre.
- Compare different types of delivery systems.
- Recognize the various levels of program treatments.
- Explain the use of a storyboard in project development.
- Recall the appropriate applications of common script formats.
About Project Development

Project Development is the first of three chapters on the preproduction phase of video. The second chapter, Chapter 10, Program Creation, addresses the creative process of writing scripts (or storyboards) for popular video genres, such as fiction, instructional, and documentary. The third chapter, Chapter 11, Production Planning, covers the nuts and bolts of preparing for actual shooting.

In this chapter, Chapter 9, we are concerned with the first steps in the preproduction phase: the process of developing a video project—of any type—for scriptwriting and eventual production.

In Hollywood, a movie being prepared for production is said to be in development. Why not just say that it is being “scripted” or simply “written”? The reason is that no matter how important a script may be, it is only an end-product in a much larger creative process—the process of project development.

For simplicity, “project,” as used here covers the development process of all types of videos. “Production;” the subject of the following chapter, is used in creating specific types of videos.

This chapter covers the fundamentals of this vital process. We will start with a common sense approach to defining the video project you wish to produce. Then, we will look at various ways to create a design for your project—a design intended to guide you and your colleagues through production and postproduction.

If you propose to shoot a short simple video, you may be tempted to skip the development process. If, for example, you are making a music video about a garage band, you may feel that all you have to do is record the group playing a song and then edit the result. But, this approach is almost guaranteed to produce a less than satisfactory program. Even a simple project like that garage band video can benefit from the process of development. You begin this development process by defining the project.

Even spontaneous videos shot with mobile phones or other portable devices will benefit from some planning, as explained in Chapter 19, Directing for Form.

Defining the Project

The first step in the development process is to describe exactly the video that you want to make. This may sound obvious, but far too many programs suffer because they were poorly defined to begin with. By developing a detailed blueprint of your proposed program, you provide the information you need to plan, shoot, and edit your video.

To illustrate the steps in defining a project we will use a promotional video for a fictional product. Imagine that you have been hired by Acme Power Tools, Inc. to produce a short program that features their new cordless electric drill, the Sidewinder. Acme Power Tools, Inc. will publish your video on its corporate website and on general video websites, as well.

At first, the approach appears obvious: simply show what the Acme Sidewinder drill can do. But, there is much more than that to defining this program. To draw a detailed blueprint, we need to specify the program’s subject, objectives, audience, delivery system, and length.

Defining a program also involves selecting a genre (such as story, training, documentary, etc.). Program genres are covered in Chapter 10, Program Creation.

Subject

The first step is to identify the subject matter, and the easiest way to do this is by assigning your project a temporary working title that announces its topic, such as Our Camping Trip, Ed and Darlene Get Married, Warehouse Operations, or The Lions Club in Your Community. Each of these titles summarizes the content of the proposed video.

For your finished program, you may want to replace the literal working title with a more imaginative alternative.

Later, you will further limit and refine your subject; but even at this first step, your title may suggest that your topic is too unfocused. For instance, the title Warehouse Operations may tip you off that your topic is too broad for a single training program. To reduce it to a manageable size, you might select one important part of warehouse operations and plan a program titled How to Drive a Forklift. In the case of Acme Power Tools, your imaginary client, the subject/title is obvious: The Sidewinder Cordless Drill (Figure 9-1).

Objectives

The next step is to identify the client’s objectives: what does Acme want this program to achieve? The obvious answer is convince people to buy Sidewinder drills. But, that is only a start. Some potential buyers may not even think that cordless drills are very useful. Others may understand that such drills are worth considering, but they are leaning toward drills made by Acme’s competitors. Still others do not think that they want any type of drill. These facts suggest two obvious objectives for your program: persuade customers that:

- A cordless drill is a tool worth buying.
- The Acme Sidewinder is the best cordless drill to buy.

Notice that these objectives are clear, specific, and simple; and they are phrased in terms of their effect on viewers. An objective like, “to demonstrate cordless drills” merely seeks to present information. By contrast, “to persuade customers that a cordless drill is worth buying” is an improvement because the objective in this form intends to actively move the viewer.

Figure 9-1 The Sidewinder cordless drill.

Even a personal video benefits from at least one clear objective. For instance, the objective for a child’s birthday party video might be to communicate the love and care that went into creating the event.

These program objectives are few in number and they fit together logically. To see why limiting objectives is important, imagine that Acme Power Tools initially wants two additional objectives:

- To increase customer interest in do-it-yourself projects in general.
- To develop positive feelings toward the Acme Power Tools, Inc.

But, you realize that general “do-it-yourselfing” would make the subject too broad to cover properly, and that the Acme corporate public image is not directly relevant to product usefulness. So, you convince your client to limit the program’s objectives specifically to those that will sell the Sidewinder drill.

Audience

Now, to whom do you want to sell the drill? Different audiences will watch your video with different interests, different prejudices, different amounts and types of knowledge. To communicate effectively, you must identify your target audience and address your video directly to them. To see how this works, imagine that you are preparing two programs: How to Choose a Retirement Community (an informational video for older people) and Power on the Water (a commercial aimed at speedboat buyers).

Figure 9-2 The senior audience will probably appreciate a straightforward, low-pressure presentation of their retirement options. ... will respond to dynamic, exciting shots of action on the water, backed by pulsing music and the howl of big engines.

To see how this works, imagine that you have been hired by Acme Power Tools, Inc. to produce a short program that features their new cordless electric drill, the Sidewinder. Acme Power Tools, Inc.
decide to address their interests and concerns as you aim your program at potential customers of both genders. So, by comparing Acme’s objectives to groups of possible viewers, you have decided that your primary audience consists of potential drill buyers of both genders in all of North America. As you continue developing your program, you will try to speak directly to this target audience.

**Delivery System**

The next question is, how and where will this audience see your video? The answer will determine many things about your program. Acme has asked for a video that it will publish on its own and other websites. So, in this case, the delivery system is already selected.

But, suppose Acme had wanted what is called a “point-of-sale” video instead—a program to be shown in stores to customers who are ready to decide right then and there whether to buy a Sidewinder drill. That situation would require another method of displaying your program—a different delivery system (Figure 9-4).

It would probably involve a flat screen video monitor placed at a prominent spot in a retail store, with customers strolling past it as they shop. The website delivery system imposes certain requirements on your program:
- It must be vivid enough to keep viewers from clicking away from it.
- It must be simple, visually, so that people can see it clearly on the typically small website screen size.
- It must not depend too heavily on its sound track, because some people have only laptop speakers and others disable the audio playback.
- Above all, it must be short—brief enough so that viewers will not use their player controls to skip through it.

In contrast to a website program, a training video designed to teach people how to use the Sidewinder might be watched by an employee in a quiet room or by a do-it-yourself home owner in the comfort of a family room or den.

**Program Length**

The next step is to determine your video’s length. Program running time may be governed by one or more of several factors:
- **Standard time units.** In broadcast and cable TV, for example, programs and commercials alike are always produced in standardized lengths, Figure 9-5. Video websites often impose maximum running times on programs they accept.
- **Resources.** As a rule, the longer a video runs, the more it costs to produce. So, your program’s length may be affected by the size of your budget.
- **Audience tolerance.** The length of the audience’s attention span depends on the type of program you are making. Viewers might enjoy a movie for two hours or more. A TV infomercial about a line of products might hold them for 30 minutes at most. (Infomercials are covered in the following chapter.) Training videos are hard to sustain for longer than 10 or 15 minutes, and commercials are too intense to hold up much longer than 60 seconds.
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Figure 9-5 TV program segments are standard lengths to accommodate commercials.

Subject matter. Within the program types that are not standardized in length, the actual duration of a video may depend on the extensiveness of its content.

Superficially, subject matter might seem to be the first determinant of length, rather than the last. It would appear logical to allow a video to run as long as it takes to cover the chosen content with appropriate thoroughness. This is often how publishers set the lengths of nonfiction books, such as this one. A book may have 300 pages, or 600, or 1,200 depending on the extent of its subject. But, a book is a random access document. You can dip into it anywhere you please, read it at your own pace, pick it up and put it down when you feel like it. The length of a book is not critically important, because the reader controls how much of it to absorb at any one time.

The video viewer, by contrast, cannot control the speed at which information is delivered, and most programs are designed to be watched continuously, at a single sitting. For these reasons, the lengths of video programs are influenced less by their subject matter than by the other factors discussed above.

Considering how these factors influence your Acme Sidewinder video, you realize that impatient net surfers are unlikely to watch a promotional video for even five minutes. On the other hand, you can probably start production as soon as you have settled on the content, length, and (above all) concept. Most professional videos, by contrast, require that your informal design be transcribed onto paper as a storyboard, or a treatment.

Preparation A Treatment

If you are planning a short, personal video, you can probably start production as soon as you have settled on the content, length, and (above all) concept. Most professional videos, by contrast, require that your informal design be transcribed onto paper as a script, a storyboard, or a treatment.

Uses for Program Treatments

The simplest transcription is called a treatment (Figure 9-8). A treatment is a few paragraphs that explain the program’s concept, veterinary perspective on the subject, or simply your “angle.” However you describe it, the concept of your video program enables you to make a coherent statement that your audience can understand and respond to. These program organizers are simple to demonstrate by examples. The sidebar Sample

out this plan, you discover that a newly designed set would still be too expensive. Instead, you can rent a stock kitchen instead from the studio where you will shoot. And so, by repeatedly revising your concept and estimating costs, you arrive at a plan that fits your budget.

Even the most expensive Hollywood productions must usually adjust the production plans to fit the budget.

Selecting a Concept

When you have specified the objectives, the audience, the delivery system, the length, and the budget of your program, you have developed a nearly complete profile of your intended video. With these determining factors firmly in mind, you are almost ready to start writing your program. But, you still need to come up with a program concept. A concept is an organizing principle; an idea that gives shape and meaning to your video, Figure 9-7. It determines what you include and how you treat it.

You could say that the concept guides your approach to your subject, or your perspective on the subject, or simply your “angle.” However you describe it, the concept of your video program enables you to make a coherent statement that your audience can understand and respond to. These program organizers are simple to demonstrate by examples. The sidebar Sample

McK pigeon Beats Fillmore High

Underdog Rally to Defeat League Champs Sparked by quarterback Charley Polkane, the McKinley Presidents rallied in the third quarter to power home two touchdowns that opened a lead Fillmore was never able to close. When the ground attack buried in the first half failed against the bigger Fillmore line, Polkane took to the air, completing three passes to teammates Bruce Pett, Mickey Fleischer, and Norm Stimus.

Boosters Club Donates Scoreboard

At a ceremony during the pep rally before Saturday’s game, McKinley Boosters Club President Amanda Wang turned on the all digital

Program Concepts suggests plausible concepts for various types of personal and professional videos.

In the case of the Sidewinder cordless drill, a possible concept is hidden in the already-selected objectives and audience. Acme wants to communicate the message that their drill is the best choice, and they want to appeal to female buyers, as well as male. Considering these two desires together, you develop a concept: Get your own Sidewinder so your husband can have his back.

With the concept in place, the whole program suggests itself: a group of brief scenes in which a husband keeps asking for his Sidewinder and his wife keeps promising that it will probably cost less to design a kitchen set and build it on a sound stage instead. However, when you cost

Figure 9-6 Women constructing an office building would be too expensive to produce.

Figure 9-7 The subhead reveals the underlying concept: “David slays Goliath.”

Figure 9-8 A treatment is an outline in narrative form.
Sample Program Concepts

To provide a clear idea of what program concepts are and how they can guide the video maker’s approach to developing programs, here are six examples: three personal programs and three professional ones.

Personal Programs

Program type: Vacation video
Subject/Working title: Lake Omigosh Vacation
Concept: Triumphant over rain.
Summary: Video focuses on comic results of trying to camp out during two solid weeks of bad weather.

Program type: Holiday video
Subject/Working title: Easter Egg Hunt
Concept: The great Easter egg deception.
Summary: Before letting the kids find the eggs, the parents repeatedly hide them in spots where the children have already looked.

Program type: Family oral history video
Subject/Working title: Grandfather Remembers
Concept: Family connections survive despite long times and great distances.
Summary: Questions and Grandfather’s answers focus on family continuity across three continents and two hundred years.

Professional Programs

Program type: Training video
Subject/Working title: Using Your Multi-line Business Phone
Concept: Conquer your fear of buttons.
Summary: Humorous acknowledgment that business phones can be complex and frustrating, evolves into the idea that a little study clears up the confusion.

A treatment is also useful in communicating your vision to other people, especially the colleagues who will help you produce your program and the clients who will pay for it. Without a treatment’s overview of the program, your crew can only make one blind shot after another, without knowing how they should fit together and what they should achieve. As for the clients, few if any will underwrite your production without a clear idea of the program you propose to deliver.

Most clients demand a full script, rather than just a summary treatment.

Levels of Treatment

Video program treatments have no fixed style or length. They can be a one-sentence statement of concept and content, or a multi-paragraph synopsis. They can also be an outline so detailed that it identifies every separate content component. Whatever the level of detail, program treatments attempt to convey the effect of finished videos. Here are samples of program treatments developed to three different levels of detail. Each is for the Sidewinder drill program.

Skeletal Treatment

A skeletal treatment covers all three parts of the Sidewinder video, in the briefest possible form:

Program type: Community service promotional video
Subject/Working title: The McKinley Boosters
Concept: Communities depend on volunteers.
Summary: The Boosters Club preserves and beautifies the town of McKinley.

Program type: Wedding video
Subject/Working title: The Anders/Goldstone Wedding
Concept: As the glass flies apart, two lives come together.
Summary: Starting with a slow-motion shot of a goblet shattering under a cloth, the video moves from this symbol to documenting a traditional Jewish wedding.

The amount of detail in your own treatments will depend on how minutely you need to pre-visualize your program, and how completely you want to communicate it to clients and colleagues.

Creating a Storyboard

The old saying claims that one picture is worth a thousand words, and this is often true in developing video programs. In graphic-based project design, a succession of pictures resembling a graphic novel, sketches all the important moments in the program. This script in picture form is called a storyboard.

Storyboards got their name from the bulletin boards on which the drawings of scenes for animated cartoons are pinned for inspection and editing.

Storyboard Uses

Storyboards have two main uses: to help others visualize the look of the eventual program and to pre-plan complex sequences shot-by-shot.

Visualization

Storyboards are particularly valuable for communicating content to clients and crew;
because they present concrete images instead of the abstract words that describe them. Some people have less talent than others for thinking graphically. The problem is that they are often unaware of their inability to visualize, and so they indicate understanding of written descriptions when they really can’t imagine them. The result can be serious miscommunication. A storyboard presents the images in pre-visualized form, along with captions containing dialogue, sound effects, and descriptions of the action.

**Shot Planning**

Where complex visual sequences are involved, storyboarding can help you as well as others. By planning all camera shots in advance, you can see how well they will edit together and how clearly they will communicate the content. Many directors make extensive use of storyboards in their productions, especially in laying out highly complex action sequences. Storyboarding is also useful for working out consistent screen direction in complex physical sequences, like fights and chases.

Managing screen direction is covered in Chapter 19, *Directing for Form*.

In today’s productions, compositing and other techniques are often used to combine quite different visual elements. Storyboarding is essential so that the creators of live action, computer graphics, and other elements can design components that match and fit together in the final images.

**Writing a Script**

Another way to lay out a detailed production design is by writing a full script. A script describes every sequence in your program, including both video and audio components. A script is especially useful if the program contains dialogue to be memorized and spoken by actors and/or voice-over text to be read by an off-screen narrator. Scripts are also a common alternative to storyboards for presenting programs to clients. They are especially valuable for planning and budgeting a production, since they include every element of the program in a compact narrative form.

**The Scripting Process**

Writing a script can follow any system— or no system at all. In commercial and industrial production, however, the process of creating a script often breaks down into five stages:

1. Producer and client agree upon the program’s content and concept.
2. A detailed content outline is written. This is often critiqued by the client and then revised by the writer.
3. A first draft script is written. This is the initial attempt to lay out a complete production script. Usually the client reviews this draft and orders revisions.
4. A revised draft of the script incorporates the client’s changes.
5. The revised script draft is reviewed by the client and further changes are ordered. If all is going well, these changes do not require a complete third draft, but only a refinement of the second one.

**Common Script Formats**

In professional productions, video scripts have standardized formats that are adhered to rigidly—in fact, that failure to use the right format is considered the mark of an amateur. Final Draft® software, discussed below, even has a template for the special format preferred by Warner Brothers Studios.

**Fiction Script Format**

The formatting of movie and TV scripts includes so many rules that at least one entire textbook has been written on this subject alone. However, an Internet search will offer several detailed guides on script formatting. Once you have learned the rules, you can then set up word processor paragraph styles to automate the process (Figure 9-9). The main styles include:

- **Action**: Margin-to-margin descriptions of people, places, and actions.
- **Character**: Names of characters speaking.
- **Transitions**: Type of transitions between scenes, such as CUT TO or DISSOLVE TO.
- **Dialogue**: Lines spoken by the characters.
- **Parentheses**: Very brief descriptions of the dialogue that follows, such as (loudly).
- **Headers**: Identifications for each new scene, such as INT–THE KITCHEN–DAY.

**Nonfiction Script Format**

The traditional nonfiction script layout consists of two vertical columns with the visuals on one side of the page and the dialogue, narration, and other audio on the other side. The problem is that this side-by-side layout can be inconvenient to use in a word processing program. Word processors with a “parallel protect” option can work in two column format, because they ensure that each paragraph on the audio side remains directly opposite its related shot on the video side.

For convenience, nonfiction scripts (like the following excerpt) are sometimes formatted over-and-under, instead of side-by-side (Figure 9-10).

**A Storyboard Sequence**

Here is part of a storyboard sequence as an advertising agency might create it for the Sidewinder Drill program.

**Figure 9-9** Word processor styles customized for screenplay writing.

**Figure 9-10** Over-and-under nonfiction script style.
Storyboard Software

If you search for “storyboard software” on the Internet you will find several examples—some of them freeware. Some programs are more like production planning boards; others let you import photo images or help organize your own informal sketches. With the most advanced types, you can create images by loading standard components from the program’s library—backgrounds, actors, and props—and then customizing them to fit your story. One of these programs is a program called FrameForge.

Like software for architects or CG animators, FrameForge creates environments in three dimensions so that the camera can move around in space.

The FrameForge work screen.

Views from different camera setups

Set ground plan

In this series, the camera dollies into the scene, reframing the subjects as it moves.

Using standard components, you can build a variety of environments—all of them fully three dimensional.

A restaurant.

A living room.

A city street.

An office.

And, you can populate these environments with characters customized to fit your story. Using “texture mapping,” you can actually place the faces of actual actors on the characters.

You can select several ethnic types and dress characters in different costumes.

You can adjust characters’ ages and change the colors of clothing items.

You can pose characters in different attitudes...

...because they can be adjusted at natural human bending points.

By trying different camera setups, you can show different angles and see how they will cut together in editing.

Two shot.

Her medium closeup.

His closeup.

Her over-the-shoulder shot.

You can approximate the actual lighting on the set or at a location.

Character fully lit.

Character with lights “turned off.”

The program can adjust depth of field to match different lens focal lengths, apertures, and distances from subjects.

Original three-dimensional version.

“Cartoon” rendering.

Pencil sketch.

Colored ink drawing.

After re-arranging shot orders, sometimes cutting back and forth between shots, you can produce storyboards complete with shot labels and descriptions. In addition to fully “three dimensional” views, frames can be rendered in a variety of more traditional 2-d formats.

Like all complex software, pre-visualizing storyboard programs take considerable time and effort to master. Even for a skilled user, assembling environments and props, selecting, modifying, dressing, and posing actors is time consuming. If a fiction program has, say, 8 major characters and takes place in 6 locations, you can build and store all the components beforehand and then quickly load them, as needed. But, if a commercial runs through 20 characters in 12 locations in 30 seconds, the work involved in using this program may not be cost-effective.

Nonetheless, this pre-visualizing (or “previs,” as these programs are called) is so powerful that many directors and cinematographers learn and use it just to experiment.
Treatments, storyboards, scripts—professional video makers employ all these forms of program development, sometimes mixing and matching them as needed. For example, a program may be documented completely in script form, which is supplemented by storyboards of action sequences or other activities that demand precise visual pre-planning.

When you make fairly short, simple programs, it is usually enough to write down your concept, develop a narrative treatment that covers the major components ... either storyboarding. Whatever form or forms you choose, the result is the blueprint from which you create your video program.

### Professional Scripting Software

Several word processing programs are designed exclusively to simplify script writing. Though there is no production industry standard, the most widely used software is Final Draft®, which is available in two different versions: a screenplay version for fiction scripts and an AV version for scripts demanding two-column format. Final Draft has two big advantages: it has pre-formatted styles for each type of paragraph, and its smart typing function remembers character names and standard commands. For example, if you have a character named Alexander, the second time you start to enter the name in a “character” paragraph, as soon as you type Al the program offers to enter Alexander automatically. If you also have a character named Albert, the program first offers you both names to choose from by clicking one. If you then type “a b,” it offers just Albert. Since script writing involves so much repetitive typing, this feature saves a great amount of time. The same is true of scene locations and standard transitions.

### Final Draft Screenplay

The figure below calls out the standard formatted paragraphs used by Final Draft. These include:

- **A**—Character name (always capitalized automatically)
- **B**—Parentheses for short descriptions of the speech below.
- **C**—Dialogue
- **D**—Action
- **E**—Transition
- **F**—Script header
- **G**—Scene description (also all-caps)

The black line indicates a page break.

### Final Draft AV

The audiovisual (AV) version of Final Draft is intended for scripts of commercials, documentaries, training programs, and other videos requiring a two-column layout. It is especially convenient because nonfiction videos use so many different formats and conventions, and because they are typically difficult to lay out.

Final Draft also includes features that allow writing partners to collaborate—even on different screens. The next figure shows a few of the program’s other features. The Navigator Window shows every scene in the script. Scenes can be sorted by number, location, or page color.

This is especially useful because the index card view presents an outline of the entire story. In professional scripts each revision is assigned a different page color. Pages 21–23, for example, might go from white to blue to green colored paper as they are repeatedly revised. Notice the green tint on page 21, to match the script revision code. On this view, you can drag scene cards to different locations and the script will automatically adjust scene order to match. Since fiction scripts depend so heavily on their dramatic structures, the ability to try different scene orders is amazingly valuable.
The major phases of developing a video project include: defining the project, preparing a treatment, creating a storyboard, and writing a script.

During project development, a program’s subject, objectives, and audience are refined and are often more limited than in the beginning of the process.

How and where the audience will see the program determines the delivery system.

Budget constraints will determine both what you can do with a program and how you can do it.

The goal of every program treatment level (skeletal treatment, summary treatment, and detailed treatment) is to convey the effect of finished video.

Storyboards help others visualize the look of the eventual program, and assist in pre-planning complex sequences shot-by-shot.

Video scripts have standardized formats that are adhered to rigidly. The script formats used for fiction and nonfiction programs have unique characteristics specific to the genre.

AV: Abbreviation for “audiovisual,” a catch-all term for all nonfiction video genres. Pronounced “a-vee.”

Concept: The organizing principle behind an effective program. Often called an angle, perspective, or slant.

Delivery system: The method by which a program will be presented (such as website, TV monitor, or kiosk), as well as the situation in which it will be watched (alone at a desk, in a training room, in a crowded store, etc.).

Genre: A specific type of program, such as story, documentary, or training.

Pre-visualizing: The process of creating manual or computer images to plan shots and shot sequences prior to actually recording them. Often abbreviated as “previs.”

Publish: To distribute a video program publicly by uploading it to a website.

Script: Full-written documentation of a program, including scenes, dialogue, narration, stage directions, and effects, that is formatted like a play.

Storyboard: Program documentation in graphic panels, like a comic book, with or without dialogue, narration, stage directions, and effects.

Target audience: A specific group of viewers for whom a program is designed.

Treatment: A written summary of a program that is formatted as narrative prose; may be as short as one paragraph or as long as a scene-by-scene description.

Review Questions

Answer the following questions on a separate sheet of paper. Do not write in this book.

1. True or False? Program development is needed only for larger video projects.
2. List the steps involved in project development.
3. The group of potential viewers is called the _____.
4. Identify possible delivery systems for video programs.
5. What is a video concept?
6. A(n) _____ is a few paragraphs that explain the program’s concept, subject, order of content presentation, and style.
7. Describe the uses of storyboards.
8. Identify the five common stages of script creation.
9. A two-column script format is often used for _____ programs.

1. Technology. Explain the impact of word processing programs on the process of writing a script. Include a comparison to the script writing process before the availability of word processing programs.

2. Engineering. Relate the steps in video project development to the development process for another type of project:
   - Define the project.
   - Prepare a treatment.
   - Create a storyboard.
   - Write a script.

3. Language Arts. Imagine that you are developing a training video for a company with international locations. List the items you must consider when making a video for an international market and briefly summarize how you would handle each item listed.